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The American DANCER

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Summing Up

by

RUTH ELEANOR HOWARD

What *are* we coming to when dance teachers are asked to consider proposals from such groups as teamsters' and members of kindred professions who have taken it upon themselves to form a union for dance teachers? And what *will* we come to if the dance teachers are foolish enough to succumb to the idea that such a move might, in any way, solve their problem.

■

Yet, several New York schools were invaded a few weeks ago by men closely resembling, if reports are correct, movie-type gangsters and "advised" to attend a meeting to organize dance teachers. These visits have continued in, what certainly appears to be, an attempt to intimidate teachers into joining. And the meetings in the dingy little Attic Theatre of the Actors' Church continue to be held around midnight once a week, with officials of the teamsters, electrical and other unions exhorting the teachers to protect themselves against "the bosses" by forming a union.

■

If the conditions which these zealots consider so deplorable *do* exist in the dance profession, they exist only in dance halls and so-called "schools" of the dance hall calibre. Schools of this type are in the minority and their personnel is not considered by any self-respecting teacher as being representative of the profession. When those of us who consider dance teaching a dignified profession conjure up a composite picture of a dance teacher, we do not see someone who, because he is a good dancer, hires himself out at so much an hour under the guise of teaching. I, for one, see a personable man or woman, master of the social graces and master of a fundamental technique which deals with proper development and movement of the human body . . . one who may have inherited his profession as lawyers and doctors follow in the footsteps of their distinguished parents . . . but at least one who has studied for many years to master an art and learn how to impart his knowledge to others.

■

Does this teacher need a union to protect him from the evils of an employer? No, because nine times out of ten he is his own employer and is practicing a profession. Among the minority which employs other teachers there undoubtedly are some whose business tactics could be improved . . . but it is ridiculous to talk of unionizing the entire dance profession to deal with these few.

■

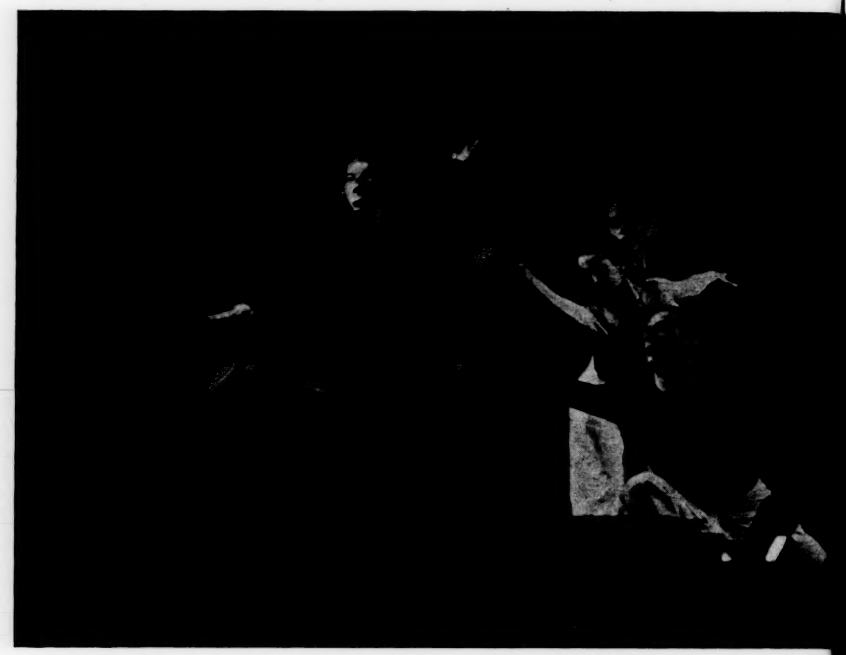
Teachers should decide first whether or not they wish to be classed as members of a profession or as laborers. If they choose the latter . . . then a union is what they need, by all means! If they choose the former, carrying on the traditions of a noble art, they need only organizations wherein employer and what employees there are can meet in conclave and discuss their problems and form gentlemen's agreements as to working conditions, and for the protection of one another against "chiselers" who cut prices and indulge in misleading advertising. This is the dignified way to work it out . . . it is the way lawyers and doctors and members of other professions work together.

■

And, under these circumstances, there is no need for any organizations other than those which are already existent. If every teacher in the country belonged to one of the existing teachers' organizations and honestly endeavored to be an intelligent member, attending business meetings, helping to enact constructive legislation and upholding the ethics of the organization in the conduct of his own school, the dance teaching profession would profit immeasurably. The organizations that are existent today are wholly adequate . . . they are headed by substantial men and women who were chosen for office because their standing in their own communities was such that the membership could look upon them as leaders and a credit to the profession. The only crying need that does exist is for greater membership . . . for every teacher in the country to heed the call and throw the support of his membership to the weight of the whole, so that the dance teaching profession will be widely recognized as a strong cultural force, organized within itself for the ideals it upholds. Possibly, if the Dancing Masters of America and its Affiliates or the Chicago Association, American Society, etc., patterned after the example set by the New York organization in their effort to form a dance teachers local and sent a "strong arm" delegation to "invite" teachers to join them, they would have a tremendous increase in membership . . . but they would have lost caste in their own eyes and the eyes of their public.

■

And why, may we ask, if it were necessary to have a dance teachers' union should it be the teamsters who do the big-brother act in organizing it? Why not the musicians' union or some other more closely related to an artistic profession?



ALICE DUDLEY, DAWN TAGI, JERRY ROBYNS, RUTHANA BORIS *and* JEROME ANDREWS *in* RHAPSODY IN BLUE, *a performance picture made by Lewis Goren at Camp Tamiment*

Dancing in Summer Camps

PREVIOUSLY the summer months have been a dull and unproductive interim between engagements or classes, but now a new field is opening up for the professional dancer and the artist student . . . a new laboratory which is highly contemporary and a stimulation to the audience and the performer alike. This paradise is the summer camp which, in recent years, has come into such prominence. For many years the children's camps have been well known for their fine work and the grand relief to the parents. Now the adult summer camp has developed a fine case of theatre and culture consciousness and it is in answer to the demands of these summer vacationists that this wonderful outlet for ideas has presented itself to the dancer and choreographer.

There are many camps where dancing is one of the features of the seasonal activities but there are increasingly more that put the emphasis on dance production and performance. It is to these camps that the students and artists are turning now for an outlet and a workshop. There are increasing facilities and opportunities, for the audience is growing and the need for proficient artists is felt by those in charge of the camps.

What kind of dancers do they want and where do they find them? They are choosing the artist student, full of ideas and possibilities, and the professional, imbued with a knowledge of the technique of performance through actual experience and fusing the two together. Obviously this is of great advantage to the student, for as yet he has very little outlet elsewhere.

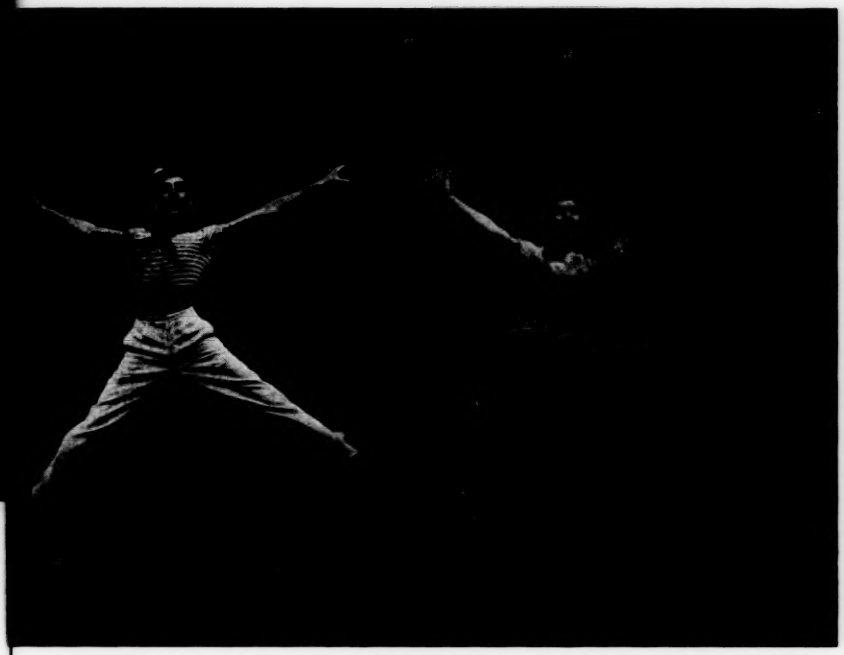
There is great variety in the type of camp which now employs the dance as a part of its summer program, ranging from the fully equipped summer theatre with complete technical equipment, scenery, costumes, orchestra, composers and writers, to an open air, improvised amphitheatre where the performances are extemporaneously arranged. Of them all, I know most about Camp Tamiment, near Delaware Water Gap, where I have been for several summers. It would be placed in the first-mentioned group, where a full staff of artists works in the varied departments. In its theatre great stress has been placed upon an intimate theatrical ballet combining the forms of the modern dance with that of the classical ballet. A new ballet is included in the weekly revue, and while of limited length, it is always complete and of definite form. Max Liebman, social director there for six years, has been responsible for the high standard of the artists and the productions and by this time the audience has been educated to expect new and experimental phases of the dance. At the height of the season dancers, singers and actors work hours on end each day to produce the weekly short, intense revue. There are occasional recitals, but the major activity is the revue. In this there are sometimes solo or *pas de deux* but the dancers' own chief aim is to fuse their ideas and activities into a form of the whole production.

At first these ballets went with varied success. The reactions were pro and con to the effect that something was being "put over" on the audience and, of course, they resented it just as you and I would. To handle this situation the pros and cons were put into action with one another. The controversies that ensued were like the thick and fast of a good fist fight. But always the most important single item was culture and entertainment and it was that that triumphed. These audiences do feel that culture without entertainment is of very dull stuff. Though some, of course, demanded entertainment without a fragment of culture. Fortunately, they were in the minority and soon were the ring leaders of the cry, "If it hasn't 'class' we won't like it."

Educating the public is not only a risky business but also a thankless job. They don't like the same thing always presented in the same manner any more than they want performances so new that there is no entertainment value at all. In other words, camp audiences are most critical. In an established theatre in New York or other large cities they will take a lot more of the bad than they will from the same group of artists in a summer camp. Why that is no one knows.

Education has to be subtle. In fact all camp social directors must be most proficient in social diplomacy, for the audience feels that it is his or her separate duty to tell everyone else how to do his job. But the fact still remains that they can be and have been educated! Mr. Liebman, for instance, has succeeded in producing cut versions of *Les Sylphides* to an audience, many of whom had never seen a ballet before and who, as if that weren't obstacle enough, had come demanding "hip swinging!" When you consider that these audiences total about 1,400 people you can have some idea of the problem. The educating process was accomplished

by **JEROME ANDREWS**



JERRY ROBYNS *and* ANITA ALVAREZ *in* HORNPIPE, *a production presented at Camp Tamiment. A performance picture by Lewis Goren*

by inserting some of the material that was to be expected and some that was distinctly a surprise element. To those who had not previously seen ballet this was a novelty . . . for those who had seen ballet, it, of course, *had* to be well done.

The ballet as a dance form is only one of the styles used in the performances of the summer camp ballets. The varied field of the modern dance with the gamut from abstract to the satirical farce comes in for its share. Commentary and problems of the contemporary world find form in the fusion of theatre and fine dancing. Here the work has been as much pioneering with ideas and modes of the dance as in production. Modern dance lends itself to production generally with more facility than ballet, but this again depends upon the idea needed and the manner of portrayal. For this reason Tamiment is one camp which has maintained a dance staff of half ballet and half modern dancers. A desire to develop the theatre ballet with the best elements of both schools of the dance with the best elements of theatre presentation, has led to the Tamiment Ballet being in a constant state of development. There have been seasons of dominantly ballet programs and then others which were dominantly modern. However, the fusion has become increasingly successful, showing the practical result of the experiments. It is in this way that the summer camp functions best as a training school of the first water for those inclined to develop among themselves.

Malvina Fried has created many of her satiric ballets while working in productions which called for toe work. Whenever possible, however, those who profess one form of the dance dominate one week's program and the next week's production will feature another. In this manner ballets as diversified as *Petrouska, Deep Purple, Prince Igor, American Bolero, Fledermaus* and *Metropolis* have played alternate weeks.

When dancers of such established type and reputation as Leda Anchutina and Alice Dudley appear in the same ballet with Anita Alvarez and Ruthana Boris and Joseph Levinoff and myself, you have some idea of the scope of cooperation possible.

Surely, if there is to be an honest-to-goodness American ballet it will develop in these summer camps. At least this is the way Max Liebman feels and Sam Garlen of Green Mansions evidently shares his opinion, for he spoke of the theatre there as "the focal point for the artist in experimental commentary." At Green Mansions the approach is that of the individual artist presenting his fully developed personal art which is organized by the director-in-chief into a revue. Speaking of the particular attention of the concert dance, Mr. Garlen referred to such artists as Pauline Koner, Ester Junger, Anna Sokoloff, Joan Woodruff and John Glenn. The last two named attract particular attention, he said, because of the combination of a wide range of fine artistry and powerful commentary in satire and exquisite ballroom technique.

All this is only to show how ideals are quietly developing at the very door of the country, wide open to the audience, and in many cases to the weather. It is in these places that the student and the professional, each with a desire to improve himself, may have the value of actual performance and profit thereby. The artist bursting with energy and ideas has a wonderful chance to try out or find out about his work by actual performance. The ballet can really develop in these summer camps, for the audiences here are alive and alert, well in touch with the art world and the theatrical world. Schools of the dance cannot make one-third of the actual progress without the performances which are required of a dancer in any of these camps.

Do not misunderstand me; it is no easy job! Four days of actual rehearsal for the weekly ballet, with costumes, sets, music, all having to be made as well as the necessary choreography. This calls for pure, quick work and generally the combined efforts of the whole group. Ideas must work and they must work fast. Once the idea is clearly outlined by the director the choreographer takes over the whole group to work under his direction. Then comes a search for the music or an idea for music to be written, and the creation of scenery and costumes. Before anyone has time to realize it, a ballet is finished and the last touches are hurriedly added.

Summer camps where dancers can go for training and experience of the practical kinds are really not too plentiful as yet, but this new outlet has made itself felt by the young artists who have already profited by it and by the productions themselves.

Some day soon there will be a fine company of dancers emerge from these summer camps and surprise all America with its stimulating vigor and its novelty of approach.

Folk Dance

by **MARY SUTHERLAND**

NOT so many years ago, after the fussing about our Declaration of Independence had died down, peasant stock of every European nation migrated to America, the land of opportunity. Wherever they settled, in New York, Chicago, Detroit, San Francisco, they remembered and taught their dancing and language of the old country to the up coming young sprigs of Americans.

Today, in New York, every country has its dancing group which meets regularly each week, and dances joyously to the music of violin and accordian. When they gave a program at the Lewisohn Stadium it drew an audience of twelve thousand people.

Comments by John Martin and Robert Bagar agreed on one thing: that this sort of dancing was more to be danced than watched. That agreement is significant, or should be, to the dancing world and also to those teachers in the best of physical education and dancing schools, who hurriedly pick out a folk dance tune with one pinkie fifteen minutes before class starts.

Ask a high school or dancing school student what she or he thought of the folk dancing lesson of that day. The answer comes from the girls, invariably.

"Oh, I felt so darn awkward. I'll never get it."

And from the boys, "Oh, that sissy stuff!"

But there is nothing awkward or sissy to those who have walked in one night on a group of Swedish people, and have seen the men and women just dancing for the love and fun of the thing.

"Do come in," they say, holding out their hands. "We'd love to have you dance with us. Perhaps you have a new dance you could give the group."

"Oh, I don't know how to do this stuff. I'd feel like a hopping fool," you say, and grow red.

But you do get into the dance because they literally push you there. Very soon you find that even with your partner changing most every minute you are getting the swing of the thing.

"Can you polka?" they ask. And you find that a polka is the same in any language but with a different tune.

After the first dance you begin to like these hospitable people and the music pricks at your feet of its own accord. Folk music very quickly affects the heart and feet because it springs from the simplicity and open heartedness of the soil of many lands.

There are many more evenings that you will drop in to visit the Swedes, and each time brings you more friends, until you are busy learning more and more dances, inquiring into costumes and folk music and folk lore. The Swedish nation becomes a land of wonderful people with a treasure chest of beauty and rhythm of which you had no idea.

And from being with the Swedes you are invited to join other groups. Hours with the Danes, the Fins, the Poles, yield fun and an orgy of colorful costumes and figures on party nights.

Being an American you can return invitations by saying, "Come on over to Margo Mayo's Kentucky Mountain group. We dance square dances and Sammy Spring fiddles and calls the sets. It's grand fun."

When one country has been explored via the dance, music and costume, there are always more to beckon and open their doors. And in every dance you find the meaning and expression of the people themselves.

Ukrainian girls dance their *Wind Dance* with a rush and scurry of red-booted feet. It is cold in the Ukraine and emotions and movements must be fast and quick to keep warm.

The Italians move with courtly lithe grace and feeling through the *Dansa,* or swing their be-ribboned tambourines gaily in the *Tarantelle.*

The Germans leave their steins for an open *Waltz* that fits note for note with the beautiful strains of Strauss.

In Yugoslavia no one need be a wall flower when they dance the *Kolo.* Everyone dances hand in hand and needs no partner but his neighbor and the music.

The Hungarian Huzzar is ever dashing and the idol of every girl's eye. He whirls and whirls to show off his red lined cape, and she whirls and whirls

(*Continued on Page* 38)

Photographs taken at the Folk Dance Festival in Central Park, courtesy of the Folk Dance Society

Polish Dancers *Swedish Hambo* *A Polish Dancer*

Proper Dance Training and Development does more for the Child Physically and Psychologically than any other form of study.

Let them Dance

by **DONALD GRANT**

HAVE you ever known a normal child of three, four, or five years that did not move and attempt to dance when he heard music? Dancing is so inherent that it is not until the child begins to feel that his dancing is limited that he becomes self-conscious. If, at this age he found an emotional outlet in the dance he would not experience his first sense of frustration.

Dance instruction should be objective rather than subjective. Subjective dancing, that is the type of dancing that seeks to have the pupils express or interpret their own emotions, tends to emphasize the importance of their egos rather than to regulate their bodies and minds. Under these circumstances the dance becomes an incubator for extraverts interested in self rather than an expression in an art form.

The immediate physical advantages for the child in the proper study of the dance are correct posture development and control, a co-ordinated sense of movement, and a highly developed sense of balance. Dancing is one of the best speech correctives known. Many instances of stammering and muscular distortions of the vocal organs have been overcome by dancing.

The study of ballet technique, which unfortunately has been taught under many trick names, emphasizes the importance of the positions of the arms and trunk in their relation to the feet. The feet move in rhythm, therefore, the rhythmic co-ordination of the rest of the body follows naturally and without conscious effort. The movement of the ballet stresses the importance of relaxing the muscles not in use. This relaxation and the positions of the feet develop complete balance and poise. Such natural physical poise and equilibrium gives the child a tremendous psychological advantage.

The ballet exercises and dances for beginners emphasize posture and the use of the muscles of the abdomen and the back. This removes the "tummy" bulge of the child which many people think rather "cute," but which is really an indication of flexed and undeveloped muscles and consequently improper support for certain organs in the pelvic region. Any strain taken by this part of the body in its untrained condition is likely to cause a rupture, and children at play, supervised or not, put much strain on the abdominal muscles.

It is to this type of physical development that we attribute the long-career life of the dancer. Many of our leading dancers are on the verge of thirty-five and range upward in years to sixty-five. These dancers retain an agility and stamina that is practically unknown among athletes of a like age.

When the ballet is mentioned to physical educators it is frequently disparaged on the grounds that it develops hyper-extension, meaning sway back. How this field of education ever arrived at that verdict I cannot understand. It is impossible to assume proper ballet posture with any hyper-extension or curvature of the vertebrae other than normal. Ballet training develops a limber and pliant back which gives to the dancer a feline grace; it does not follow that the dancer cannot assume a correct posture.

Unfortunately the dancing that is being taught in our public schools is only used as an easy way to acquire school credit in gymnasium work.

It is noteworthy that much of the so-called modern dancing taught in our institutions of higher learning takes for its theme the expression of protest, defiance, challenge and social oppression. This raises the question: are our students and their directors suffering from inferiority complexes?

Pupils in most modern schools can obtain fundamental instruction in music, drama, literature and the plastic and graphic arts—designed to assist them to careers. It is odd that our educators have never considered this vocational possibility in relation to the dance. It is the only art form which has received no incentive from the general educational field. Careers as teachers of dancing, concert artists in character and interpretive works, members of the ballet and performers on the stage are, so far, only developed by private schools of the dance.

In athletic development the importance of winning is often over-stressed. The child is constantly being reminded that he must become more and more proficient in games and contests in order to defeat other children. Let us analyze the result of this competition on adolescents. A child who is not proficient in athletics or who does not find himself on a winning team is apt either to carry over into adult life a defeatist attitude or become indifferent toward all physical effort. In all athletic competition there is only one winner and often several losers. In the correct study of dancing no one loses. Some become more skilled than others, but everyone benefits. The psychological result of the group effort in dancing is that each individual strives to become as competent as the best in the group. This is the proper spirit of competition.

Social dancing for children in mixed classes or assemblies, taught under the correct type of teacher, is of lasting benefit to the pupil. The social graces are learned easily, children are brought through that awkward age with the ability to be poised and at ease in the presence of the opposite sex and also to dance in the ballroom with grace and assurance. Children, adolescents and juve-

(*Continued on Page* 33)

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

In Which Is Discussed Potential Material for the New Season

THIS is the time of the year when a certain element in that vast army of American dancers become justifiably concerned with the subject of next season's styles in social dancing. Always on the alert for new and novel ideas by which personal tastes and varied degrees of terpsichorean ability can best be displayed, this element is now about to voice that age-old question: "What will be the popular ballroom dances for the new season?"

The chances are about even that the nation's dancers will again be told that the Waltz is coming back, and will regain once more its rightful place in the limelight. We'd better be prepared, though, to have a good and logical story ready in answer to the question which is bound to be asked sooner or later, and which will clear up the mystery surrounding the absence of the Waltz these many years. On second thought, and due to the fact that the annual recurrence of this story has just about shorn it of appreciable news value, the Waltz this year may be spared the ignominy heaped upon it in the past. There is, however, a form of the social dance to which a "come-back" can be ascribed with a clear conscience, for the very simple reason that it really had suffered, during the last decade or two, an almost complete fade-out insofar as the general public is concerned. We refer to folk dancing. If there is any doubt whatever in your mind as to the sincerity and authenticity of this statement, you are urged to inquire of almost any YWCA, settlement house, community center, or pay attention to the news accounts of the various folk dance groups scattered over the country.

JOHNNY MATTISON *and his daughter, Ethel, demonstrate the Lindy Hop*
—Josef

There is no accounting for the capricious nature of the dance public; its change of heart from one dance form to another is not unlike, in many respects, the fickleness of the adolescent; there are, nevertheless, reasons other than capriciousness behind this steadily growing revival and widespread interest in the *Hambo* (Swedish), *Reilander* (Norwegian), *Czardas* (Hungarian), *Irish Reels* and *Jigs*, the *Schottische*, the *Polka*, the *Shoo-Fly, Oh! Suzanna!*, and other old-timers. Time was when the "business girl," in order to keep fit, took part at least once a week in group exercises consisting of tap, ballet, and limbering and stretching; this, however, required in too many instances a perfection of technique for which those who dance purely for exercise were but little concerned. On the other hand, folk dancing provided not only the needed exercise but social contact as well, due to the fact that it could be given in "mixed" groups. As a result, many business girls have taken it up in a big way—big enough to warrant serious attention by commercial dance schools.

There is still another form of the social dance (some may still call it by another name) which is staging a come-back. Floored for the nine count by that lusty young upstart, the *Shag*, the *Lindy Hop* has taken on new life during the past few months and is, with a certain element, growing in favor again by leaps and bounds—mostly leaps. And, since it is so utterly apparent that a portion of the dance public has become interested in the dances of yesterday it would seem only logical that the dance teaching profession should awaken itself to the commercial possibilities of folk dances, and the new and somewhat expurgated *Lindy Hop*.

Past experience should have taught a lesson long to be remembered, in that the so-called "new" dances introduced at the various conventions by individual teachers are seldom, if ever, taken seriously by the public. So, instead of valuable time and energy being used up in trying to manufacture new dances on the spur of the moment it would seem the sensible thing, from a commercial point of view, that those dances already in favor should be given first consideration, more especially when the majority of teachers are not yet thoroughly acquainted with them.

Come to think about it, there is ample reason to assume that dances of the "sequence" type are actually due for a spirited revival. The amount of interest evinced in the *Lambeth Walk*, the *Palais Glide*, and the *Chestnut Tree* must surely indicate a trend of sorts; the fact that, almost every night in the week, one can attend, right in New York City, public affairs at which anything but folk and other sequence dances would be looked upon as entirely out of place is also to be considered. Surely we cannot be blind to signs as sure as these. And what's more, several teachers polled on the subject replied with a definite "Yes!" to the question: "Is folk dancing coming back?" For instance, Donald Sawyer reports that, in his travels, he has come to see more and more activity in these old-timers. As for the *Lindy Hop*, which in a hundred years or so may take its place among American folk dances, Johnny Mattison supplied the information that this bit of terpsichorean foolishness is definitely pushing the *Shag* and others of its ilk far, far into the background.

One hears, too, on occasion, favorable comment on still another type of the social dance which has lain dormant for so many years. This type includes the more stately and dignified *Varsouvienne*, *Gavotte*, and *Oxford Minuet*. The former was presented at a Cleveland meeting a short time ago and, according to Myrtle Pettingale, of that city, received a warm reception. One is given to wonder, when these once revered names are mentioned, just how many teachers of the younger generation could, if requested, teach any of them. Whether or not there exists even a remote possibility of their revival is, of course, debatable; nevertheless, the young teacher of today stands to lose nothing by learning everything possible about them. By the same token, the various organizations should see to it that authentic instruction in these dances is made available to their members so that, in the event there ever occurred even a faint demand for them, they would be prepared to meet it.

We have already remarked that many business girls have taken up dancing for exercise purposes. It is seldom, though, that we ever hear of a folk dance group being supervised or taught by a person conceded to be, technically speaking, a dance teacher. For the most part folk dancing is taught by physical educators, playground supervisors, etc., in schools, universities, YWCA's churches, and settlement and community houses. Why cannot some of this business be diverted to private dance schools?

It would seem that here is a subject worthy of serious consideration. Surely there is money to be made in the teaching of this branch of the art, and surely a dance school is the logical place for such activities. What, then, are we waiting for? *On your toes, everybody—and let's go!*

DONALD SAWYER *and* MYRTLE PETTINGALE *demonstrate the Castle Polka*
—RKO photo

BLANCHE EVAN

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by **ALBERTINA VITAK**

ISH-TI-OPI, *Town Hall, March* 29.

This program by Ish-ti-opi, an American Indian baritone, should be interesting to dance audiences for his dramatic presentation of the all but lost arts of the Indian people, for his striking poised personality and the beautiful authentic native costumes. Great dignity and sure rhythm were outstanding attributes of his performance. The Navajo Eagle Dance was one of his most successful numbers and one which the audience insisted upon having repeated.

•

BLANCHE EVAN, *Heckscher Theatre, April* 8.

When this reviewer last saw Blanche Evan two seasons ago she was strictly modern in style. Now she has undergone a definite change. No longer limiting herself to modern style, she is developing instead into a more all around dancer using every aid possible to enrich her dances, be it ballet, pure acting or even just costuming devices, all with a trend toward theatrical effects. I was especially pleased to see her making extremely effective use of her expressive, piquant face.

Miss Evan had force and finish before and still has. However, some of the new numbers are more promising than completely successful. This new style, so much more complicated, apparently cannot be perfected overnight, so to speak, even by so talented and intelligent a dancer as Miss Evan. She has even made changes in her old dances. *An Opportunist* still remains one of her most unusual, but *An Office Girl Dreams,* now done with a male partner, almost a sort of "modern" *Spectre de la Rose,* is not nearly so effective or imaginative as the earlier version.

The featured new long work *From Reels to Shag* is based on typical American social dances. It essays to show that "the social dances of the American people have been consistently a reflection of their freedom of spirit." It is unevenly composed with interest dropping low several times, tho the familiar rhythms of black bottom, shag, etc., were naturally amusing. Perhaps this subject might be better material for a group than for a soloist, but in whatever form it is worth further developing.

In the new *Solo Excerpts from "Slum Street,"* Miss Evan was at her best. Not much more than danced characterizations, she created real dramatic interest in *Slum Child* with a few simple movements and a jumping rope. In *Young Adolescent,* so evidently the result of penetrating observation, her fine wit shone brightest.

As a whole the program was entertaining and often moving in spite of some faulty details of presentation i. e. some too slow curtain and light cues.

•

MIRIAM WINSLOW AND FOSTER FITZ-SIMONS, *Guild Theatre,* April 16.

This was Miriam Winslow's debut in New York tho she is well known in Boston and environs. Foster Fitz-Simons, as a member of Shawn's company, made a very favorable impression here last season for his virile dancing and fresh spirit. Hence this combination led me to anticipate a concert of unusual interest. Nor was I disappointed in so far as execution and presentation were concerned. Miss Winslow proved to be a very technically proficient dancer, both strong and fluid. She was skillful in blending the clean cut precision obviously gained by ballet training into a free modern style. Mr. Fitz-Simons is much less expert technically and lacks experience in conveying the expressive side of his work but has a pleasing manner and is very promising. It was the choreographic arrangements which missed fire more than once. In spite of the variety of styles (some with considerably more success than others, however) a monotony of movement and approach was noted. This was not for lack of ideas, either, altho these were usually scarcely scratched on the surface. Miss Winslow, especially, repeated many steps too often which may be partially responsible, but the fault lies deeper than this. The dances were too design-conscious rather than being the spontaneous outgrowth of an emotion or idea. Most successful in expression thru movement was *Frail Woman,* a clever satire danced by Miss Winslow, who ought to do more of this sort of thing. *Archaisms,* the best of the double dances, built to a strong crescendo of simple movement, was given a forceful performance by both dancers. As a whole the solo dances were better than the "duets," perhaps not surprising under the circumstances of the newness of this partnership.

•

W. P. A. ADELANTE, *Daly's Theatre, April* 20.

This new dance production of the Federal Theatre by Helen Tamiris (she wishes to be so known henceforth) is her finest work to date, and one of the best works the entire modern dance has produced. In dance drama form it was accompanied by chorus, orchestra and a narrator, all very well integrated. Not the least element contributing to the success was the new use of facial expression. Happily, now, most of the moderns have become living expressive beings, again resulting in quite the biggest step forward they have yet made. To force the face to remain expressionless was unnatural and artificial and doomed from the start. It is only surprising that this custom lasted as long as it did. How tremendously this new freedom of the face enriches dance movement was demonstrated in this performance, especially in the scene *In The Village* wherein the Spanish peasants are dancing. It was so truly joyous in spirit, the rendition so rhythmic, that the audience was aroused to spontaneous cheering. I doubt very much if this dance done with a blank stare would have had the same success.

The story of *Adelante* is based on the contemporary Spanish theme. At the opening a peasant soldier is shown facing a firing squad. Then the action shows, rather as flash-back in the films would do it, the thoughts going thru the soldier's mind in the moment before death, returning again to his execution. It is in this quite unexpected return to the very poses of the opening scene that Miss Tamiris has shown a mastery of theatre values. The adroit arrangements were well paced, developed with a good deal of exciting action. Perhaps one or two of the effects were inspired by other works in the theatre but these are presented in fresh form. One of the best bits of choreographic invention was the sharply drawn little satiric scene *On the Balcony.* (*Continued on page* 40)

HELEN TAMIRIS *in the WPA production of Adelante*

Walter Ware

LES IRENES, IRENE SOUSSANIN *and* IRENE TCHERKASKY, *popular team of stylized ballet*

—Marcus Blechman

Photo by: Arthur Lewis Edwards

THE POLISH BALLET will appear for the first time in America at the Hall of Music of the New York World's Fair 1939 from June 19 to July 1. This company was organized by Bronislava Nijinska in 1937 to promote interest in the national dances of Poland such as the Polonaise and the Mazurka but has recently been reorganized and has appeared this winter on the French Riviera. The solo dancers that will be seen with the company at the Fair are Leon Woizikowski, formerly with Diaghileff and the Monte Carlo Ballet Russe; Olga Slawska, Nina Juszkiewicz and M. Ciepliniski. The repertoire will consist of *Harnasie,* by Szymanowski; *Chmiel,* by Wiechowicz; *El Amor Brujo,* by de Falla; *Old Dances,* by Respighi, and a *Couperin Suite* arranged for ballet by Richard Strauss. Jerzy Bojanowski will conduct the orchestra.

●

THE PARIS OPERA BALLET may appear during August in two complete ballet performances at the World's Fair. Ravel's *Daphnis* and *Chloe* and *Adelaide* will be presented in addition to ballets in operatic programs at the Hall of Music.

●

THE WPA will present four important attractions as their contribution to the New York World's Fair. They will be presented in the small 299 seat theatre reserved for exhibits of the Works Progress Administration, located on the Avenue of Patriots. The program of government-sponsored stage, screen and musical offerings is scheduled to begin each day at 1:30 p. m. and continue without interruption until 10:30 p. m. except for brief intermissions between each presentation. The dance will succeed the drama at 7:45 when *Adelante* will take the stage. The production was choreographed by Helen Tamiris, the WPA's modern dance exponent, who also appears in the cast.

Above: JACK COLE *assisted by* ANNA AUSTIN *and* FLORENCE LESSING *as they appear in the current Casa Manana show*

Below: JOSE CASTRO, *Chicago dancer and choreographer*

NIMURA presented several dancers in two gala programs in his Carnegie Hall Studio March 25 and April 23. The featured dancers were Lisan Kay, Valya Valentinoff, Constant Iolas, Lucille Laniere, Mary Katherine Dougherty, Aida Alvarez and Jerome Andrews.

●

THE STREETS OF PARIS is the new Shubert musical revue now in rehearsal. The stars are Luella Gear, Bobby Clark and the dance team, Gower and Jean, who perform nightly at the Rainbow Room.

●

VERA NEMCHINOVA, famous ballerina of the Diaghileff Ballet Russe and recently with the Markova Dolin Ballet, has retired and will open a school of ballet in Melbourne, Australia. The theatre has lost a great artist.

●

EDWARD SINCLAIRE has staged the dances for the unit to be known as *Forty-five Minutes of Broadway* with 12 girls.

●

KATHRYN HARKIN has left the Chez Paris to join the Chester Hale group at the Riviera. ●

ANDRE EGLEVSKY and **RUTHANNA BORIS** are soloists of the Shubert revue for the San Francisco International Exposition. Madame Komarova is the choreographer.

●

IRENE TCHERKASKY is a hit at the Russian Arts.

●

FRANK FAY VAUDEVILLE with Dania Krupska and the Chester Hale Girls has closed its New York run and is now playing to capacity houses in Boston. From there it will go to Chicago and then return to New York to be recast for another Broadway appearance.

●

The new **DWIGHT DEERE WIMAN** musical with choreography by Carl Randall will not be presented until fall.

●

HOLLY HOWARD and **RABANNA HASBURG** of The American Ballet Co. are now in the corps de ballet at Radio City Music Hall.

LEDA ANCHUTINA and ANDRE EGLEVSKY were secretly married three months ago—the culmination of a romance which started during their engagement in the Wiman musical *Great Lady*.

●

JANE SPROULE has left the Radio City Music Hall ballet for a few weeks' vacation.

●

PATRICIA BOWMAN opened at the Versailles April 27.

●

At a recent stork party for SHEILA HAAKON one of the gifts was a pair of baby shoes with taps from Gene Snyder. "Uncle" Gene evidently hoped the baby will be a tap dancer, but with Paul Haakon for a father we are betting on ballet!

●

DAPHNE VANE, formerly of The American Ballet, is turning her interest toward dramatic art.

●

HANNAH WILLIAMS, now Mrs. Victor Bey, has forsaken her stage career for that of motherhood.

●

GENE SNYDER is doing the choreography for the Lew Brown Broadway show *Yokel Boy* which is based on the career of the late Jack Donahue.

●

CHESTER HALE will open Ben Marden's Riviera with an all girl show May 12.

●

VALYA VALENTINOFF is dancing in the new Paradise Restaurant show which is scheduled to have a six months' run.

●

ARTHUR MAHONEY arranged the dances for the Crystal Palace show at the World's Fair. The leading dancer's costume is said to consist of six white doves.

●

THE MERRY OLD ENGLAND show at the World's Fair has dances by Albertina Rasch and features Jerome Andrews as the only male dancer.

●

SERGE TEMOFF, California dancer and formerly of The American Ballet has returned to the West to give a series of concerts in Hollywood, Santa Barbara, Long Beach and Beverly Hills.

●

VERA ELLEN ROHE, protege of Jack Dayton, is now dancing at the Casa Manana.

●

RICHARD STUART and FLORA LEA are dancing at the Ohio Villa in Cleveland, Ohio. ●

ALEXIS KOSLOFF and his partner Nelle la Brusa danced at the Manhattan Theatre in the *Mirror's* folk festival for the World's Fair. They performed a Russian Gypsy dance. ●

NADJA, Paris correspondent for THE AMERICAN DANCER, has returned to New York arriving May 1st aboard the Normandie. She will remain at least for the summer.

●

ROSITA ORTEGA is still doing her Spanish dances nightly at the Havana Madrid. ●

JACK COLE and his group are dancing at Billie Rose's Casa Manana.

●

THE RAINBOW ROOM atop the R. C. A. building introduced a new floor show May 10 with Fe Alf, Letitia Ide, Eleanor King, Ernestine Day and George Bockman.

●

THE NEW DANCE GROUP will present a concert at the Heckscher Theatre May 21 with Jane Dudley and Group, Sophie Maslow and Group, Anita Alvarez, Louise Kloepper, Nona Schurman and Franziska Boaz and percussion orchestra.

●

THERE WILL BE A NUMBER of folk dances in the opera *Hary Janos* which will be presented in the World's Fair Hall of Music July 3 to July 13. The Opera and principals are all Hungarian but the dancers are being selected here by Juana de Laban who will also dance in this production.

●

ANTHONY NELLE, one time production chief for the Roxy and Fox de luxe theatres in this country and for the past two years production director of UFA Tobis in Berlin and Babelsberg, returned to America recently. Mr. Nelle was formerly producer and dance director of the Scala Theatre in Berlin, the Palladium, Prince of Wales theatre and the London Coliseum. He was at one time a partner to Pavlova.

●

THE NEWLY FORMED Philadelphia Dance Association reports a splendid response to its call for membership. The organization will sponsor the first all Philadelphia dance recital May 20. A committee of seven aritsts, musicians and critics will audition dancers for the program. Although this is the only concert scheduled for this season a series of at least six will be presented next season. The officers of this organization are, President: Catherine Littlefield; Vice President: Merle Hirsh; Secretaries: Ruth Schindler. Miriam Carls; Treasurer: Perry Sitkin; Educational Director: Mary Binney Montgomery; Publication director: Malvena Fried; Membership Director: Isabelle Katz; Recital Director: Stella Moore; Auditions Chairman: Rhea Laskin and Publicity Director: Joseph Mazia.

●

THE CUBAN VILLAGE and Railroads on Parade both feature dancing in their shows at the World's Fair. Bill Matons choreographed the latter.

●

GRACE and KURT GRAFF and their concert group have just completed a series of concerts in and around Chicago. They appeared at the Goodman Theatre on the Art Institute's Dance Series and have recently returned from an engagement at the Cincinnati College of Music. Their new ballet is *Singing Earth*.

●

BORIS NOVIKOFF recently presented his Russian American Ballet at Peabody Playhouse in Boston and City College, N. Y. They appeared May 7 at the World's Fair in the American premier of their new ballet in two acts, *Miracle*, by Anton Rubinstein and *Roumanian Festival*, by Georges Enesco.

●

THE NATIONAL DANCE WEEK Symposium was held at the Kamin Book Shop and Gallery on 56th Street May 5. Leading authorities spoke on the contributions of the various dance forms to the American Dance. Lucile Marsh acted as chairman. Elizabeth Burchenal, Director of the American Folk Dance Society, presented the Folk Dance. C. Madelein Dixon, Teacher of dance and associated arts, discussed the children's dance in education. Lawrence

(*Continued on Page* 38)

Photo by: Dorien Bassabe, Chicago

—Bruno of Hollywood

Photo by: Bruno of Hollywood

Above: BENTLEY STONE—*Soloist with the Ruth Page Ballet*

Center: KAY PICTURE, *currently appearing in Leave It To Me*

Below: RICHARD STUART *and* FLORA LEA *now dancing in Cleveland, Ohio*

Bulletin

DANCING MASTERS of AMERICA, Inc.

and Its Affiliated Clubs

by WALTER U. SOBY

DANCE TEACHERS VS. NEW YORK CITY

APPARENTLY, from all reports, thousands of people will visit New York City this summer. Among the many visitors will be hundreds of Dance Teachers who are planning on combining business with pleasure. They will study, dance, and prepare for the coming season and at the same time take in the many attractions at the Fair. There will be more musical shows running in New York this summer than there have been for several years. These together with the movie houses and the Radio City Music Hall programs, will provide dance teachers with many things to see while in New York this summer.

AMERICAN DANCER MAGAZINE readers will agree that the Faculty selected for the DMA Normal School this year is different and outstanding and that all the teachers engaged to teach have had wide experience in the teaching of teachers. They know what the dance teacher requires in conducting a successful dance school. In addition to the two week normal course offered by the D. M. of A., is another outstanding feature: the 56th Annual Convention. Again the Faculty consists of teachers of outstanding ability who, with two or three exceptions, will not appear on any other program scheduled for the coming summer at New York City.

The Dancing Masters of America have the national support of 1,500 members to rely on for attendance at both its Normal School and Convention. Already the management of the Hotel Astor reports that registrations for rooms have been very satisfactory. Many of the members have made arrangements at other hotels, clubs, and rooming houses. Undoubtedly many have not as yet made reservations and a warning is again issued to dance teachers who are planning to come to New York City this summer—Make your reservations *at once.*

•

WORLD'S FAIR COMMITTEE

The D. M. of A. World's Fair Convention Committee held its second meeting at the Park Central Hotel Sunday evening, April 23. Seventeen of the committee were present. President Thayer presided and Secretary-Treasurer Soby also attended. One of the important decisions of the Committee was in regard to the President's Ball to be held in the Grand Ballroom, Hotel Astor on Sunday evening, July 30. In previous years the affair has been "Open House," but this year the Committee has ruled that admission will be by ticket only. Tickets will be issued *only* to members who have registered for the Convention. Members may register all day Sunday, July 30 (10:00 A.M. to 6:00 P.M.). The entire World's Fair Committee have assumed the responsibility of securing partners for ladies at the President's Ball.

Ushers for all of the evening events will be selected from the students of the Normal School. The "Usherettes" will be in charge of Florence Doughty, Florence Terrace, and Edna R. Passapae.

NORMAL SCHOOL COSTUME DISPLAY

The regular costume display will take place at the Hotel Astor, Monday evening, July 24. Members who are to attend the Normal School are requested to bring outstanding novelty costumes for the display.

•

NORMAL SCHOOL FACULTY

Jack Stanly of New York City has been added to the D. M. of A. Normal School faculty. Mr. Stanly will teach Intermediate and Novelty Tap during the first week of the Course (July 17).

•

TO ATTEND PITTSBURGH MEETING

President Thayer has announced that he has accepted the invitation of the Pittsburgh Club to attend a meeting in that city on May 14.

•

PRESIDENT THAYER ATTENDS PENN. AND NEW YORK CLUB MEETING

A special meeting of the Associated Dancing Teachers of Penn. and New York was held at the Hotel Casey, Scranton, Sunday, April 30. President Thayer attended. Secretary-Treasurer Louise Bellinghausen writes: "Mr. Thayer certainly added much to the meeting, and I am sure that our members present at that time will go out and work harder than ever before for the good of the Club, and also work to get more new members. Let me tell you Mr. Soby, all our members and myself certainly got a lot out of Mr. Thayer's visit, and he surely has gotten our lazy members on their toes and raring to go. By our May meeting we expect to have all paid up members, and quite a few new members also. I don't think we have ever had such an interesting and enlivening meeting since the organization of Club No. 20, and let me state here, Mr. Thayer knows 'his onions.'" The next meeting will be held in Wilkes-Barre, Sunday, May 28, at the Grant School, 131 South Main St. at 3 o'clock. The Officers of the Club are: President, Tony Grant; First Vice Pres., Thelma Hock; 2nd Vice Pres., Marjorie Oronauer; 3rd Vice Pres., Frances Graemer; Sec.-Treas., Louise Bellinghausen; 5 year Director, Joe O'Donnell. Miss Cecelia Fleischer has been elected as Delegate for the New York Convention.

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PROMINENT D. M. OF A. MEMBER DIES

Walter F. Keenan, Jr., of Philadelphia, reports that his mother, Mrs. Anna H. Keenan, died April 17 after an illness of about a year and a half. Mrs. Keenan joined the D. M. of A. in 1919 and appeared as a ballroom teacher on several Convention programs with her son. The Keenans have conducted a very successful dance school in Philadelphia and for several years have had charge of the dancing at "the Pier" at Atlantic City during the summer months. Mr. Keenan, Sr., who has also been ill, is reported as improving.

CALIFORNIA No. 13

California Association, Club No. 13, held their April meeting at the Beaudoin Studio in Palo Alto and were very graciously invited to a delightful barbecue by the Beaudoins after the meeting. During the instruction period tap line work was given by Mr. Beaudoin, Ballroom by Miss Marion Belle White and costume and recital ideas by Mrs. Beaudoin. The association is sponsoring programs to be presented at the Golden Gate Exposition in the Little Theater of the Recreation Building the last Sunday of each month. The studios take turns in presenting their star pupils. These programs are proving to be quite a success and always draw a crowded house. The following teachers have participated in the Fair Programs to date: Vera Larska, Lucille Hughes, Gene Studio, Marjorie Beall, Juanita La Bard Studio, Alice Zwillinger, Anderson Sisters, Gayle Carnes, Thelma Fitzmorris, Lavergne White, Dorothy De Vere, Gordon Keith, Maxine Magnes, Ilene Marshall. Plans for the fall convention are now in charge of a committee.

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INVITATION FROM DUTCH ASSOCIATION

Announcement has been received that the Annual Congress of the Dutch Association of Teachers of Dancing will be held in Holland "the first part of August." They are very interested in American ballroom dancing and have offered an invitation to any American couple to demonstrate our ballroom dances at their Congress. Any member or couple who are planning on going to Europe this summer and who desire to show American ballroom dances at their Congress should communicate with the secretary, Wilh Boendermaker, Mercatorplein 13, Amsterdam West, Holland.

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NEW STUDIO

Miss B. W. Gene opened a new studio at 406 Geary St., San Francisco, on April 15. Miss Gene is to attend the D. M. of A. Convention at New York this summer.

•

HEART OF AMERICA ASSOCIATION NO. 19

The April meeting of the Heart of America Association, Affiliated Club No. 19, was held at the Studio of Miss Helen Thomas, Kansas City, Sunday, April 2. Miss Miriam Marmein was Guest of Honor and Instructor for the day. Among numbers taught was *Me and My Shadow,* a children's dance for a soloist and group of five.

•

WASHINGTON CLUB NO. 17

Veronine Vestoff and Jack Stanly of New York City were guest teachers at the meeting of the Dancing Teachers Club of Maryland, Virginia, and Washington, D. C., Sunday, April 16. Mrs. Ella Banks of Baltimore has been given the combined office of Secretary and Treasurer of the club. Mr. Charles Henkel of Newport News, Va., who has been treasurer since the club was formed, has resigned due to ill health. The club's next

meeting, the last of the season, will be held the third Sunday in June at the Cunningham Studio, 1208 18th St., Washington.

•

"CHESTNUT TREE"

The Peter Maurice Music Co., Ltd., of London, England, have made arrangements with Shapiro Bernstein & Co., Inc., New York City, Music Publishers for the American publication of the Song and Ballroom Dance *'Neath the Spreading Chestnut Tree.* Dance Teachers are requested to make the dance more popular and to feature the dance during the coming visit of the King and Queen of England.

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D. M. OF A. DELEGATES

The following delegates have been appointed to represent their respective affiliated Clubs at the World's Fair Convention at New York this summer. California Club No. 1: Jean Simpson, of San Diego, Calif.; Florida Club No. 2: Mrs. Grace A. Thomas, Lake Worth, Fla. (Josef Castle, Alternate); Northeastern New York State Council Club No. 5: Fred Herbert, Schenectady, N. Y.; Boston Club No. 7: Mrs. Anna M. Greene, Hyde Park, Mass.; Western New York State Council, Club No. 8: Catharine Goodreds, Buffalo, N. Y.; Rhode Island Club No. 9: John Dugan, Newport, R. I.; Carolina Club No. 14: Gerald Cummins, Charlotte, N. C.; Cleveland & Ohio Club No. 16: LaRue C. Hope, Cleveland Heights, Ohio (Marie M. Miller, Alternate); Conn. Club No. 18: J. Larry Sominds, Providence, R. I.; Penn. & N. Y. Club No. 20: Miss Cecelia Fleischer, Scranton, Penn.; Georgia Club No. 22: Bert Bertram, Augusta, Ga.

Clubs that have not appointed delegates as yet are having special meetings in May and June for this purpose.

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WESTERN N. Y. STATE SPRING CONVENTION

The Spring Convention of the Western N. Y. State Council was held at the Sagamore Hotel in Rochester in March. The program included children's work by Virginia Bott Sheer and her assistant, Robert Klingbeil of Springfield, Ohio; advanced tap by Michael Armstrong of the team "Michael and Marinda" and ballroom instruction by Fred. Otto of Rochester, N. Y. A dinner was held on the Starlight Roof and an original and amusing skit was presented by Rochester members entitled *A Day in a Dancing Teachers Life.* Miss Gladys Bliss of Rochester was chairman of the convention.

•

TO MARRY

Miss Marguerite Walsh of Galt, Ont., Canada, writes she will not continue as a member of the D. M. of A. as she will be married this summer. The name of the future bridegroom was not disclosed. Miss Monica Helliwell of Hespeler, Ont., will take over her studio. Miss Walsh writes:

Dear Mr. Soby:

"I really have enjoyed being a member and appreciate all the privileges, wonderful teaching and the kind co-operation from yourself and all officers of the Society to teachers such as myself who are located such a distance from the centre of activity. I have always felt so free to write in for anything I wished to inquire about. The Normal Schools and Conventions have been a thrill as well as a wonderful education to me and I have never once regretted joining such a well organized and thoroughly friendly society. I will still be always interested in the progress of the dancing profession even though I won't be actively engaged in same and wish to take this opportunity of wishing you and Mrs. Soby and all members and officers of a wonderful organization continued success for the coming season and many to come."

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THE D. M. OF A. AS I SEE IT

by LEROY H. THAYER

With a network of twenty-four strong affiliated clubs strategically located throughout the country, it is not difficult to visualize a DMA of increasing scope . . . a DMA that will have the entire dance profession united under its aegis . . . the DMA of tomorrow!

Every thinking person realizes that changing times demand changing policies. The Dancing Masters of America is no exception to this rule. In the years since the amalgamation of the American National and the International Association to form the D. M. of A. the scope of its activities has been extended far beyond any original hopes. Far enough, in fact, to warrant the support of the entire profession. This makes it incumbent upon us to declare our platform for the D. M. of A. of tomorrow and in setting forth my ideals for the organization, I ask DMA members to consider them and come to the convention prepared to offer constructive plans for carrying them out.

In order to obtain the support it deserves, the DMA must be a bureau for:

1. The dissemination of information and statistics by which public interest in dancing will be stimulated.
2. The protection of its members against discriminatory legislation, adverse propaganda, unfair competition.
3. Producing ideas and developing plans for increased business and greater efficiency through standardization of business practices.

These ideals can easily be realized through the activities of an energetic leader who holds most sacred his responsibility to the organization and through it to the profession at large. It is more feasible now than ever before because the twenty-four affiliated clubs are focal points through which the entire country can be reached.

With the dance teaching business in its present condition, this is not time for maudlin sentiment . . . . it is the time when, more than ever before, the organization must clear its decks for action and take the initiative that will put it far to the fore among dance organizations of the world.

A LETTER FROM NORTH BEND, OREGON

Dear Mr. Soby:

"First I want to thank you for the beautiful Christmas card you and Mrs. Soby sent me, I was in the hospital at the time and all the sweetness shown was so welcome. So sorry I was late in sending in my dues please excuse this time as I've had to experience four major operations due to a fall the previous year; also a gall stone operation. I'm feeling fine now, went through with a recital. Thanks for the D. M. of A. reports and I appreciate everything more than I can tell you. Sincerely yours, Elsie Meredith."

•

TEXAS TEACHERS PLANNING TRIP TO NEW YORK

Several Texas teachers are planning to travel to New York City for the Normal School and Convention by boat, so writes Leona Mellen of Galveston. Miss Mellen is to bring three girls with her. However, one of our Texas teachers will be unable to come to New York as planned. She is Rueth D. Ferguson of El Paso who underwent a serious major operation a few weeks ago. Miss Ferguson had planned on attending the Normal School and is disappointed that she will be unable to attend. Incidentally Leona Mellen has been a very busy lady this spring, aside from staging the annual Mardi Gras at Galveston she has also had charge of the Oleander Fete Pageant staged for the Junior Chamber of Commerce at the City Auditorium May 12. Her Annual Recital takes place on Friday, June 16.

•

HOLLAND

Groningen, April 21st, 1939.

Dear Mr. Soby:

Many thanks for your invitation to be your guest during the Convention, which will be held at the Astor Hotel, New York City. I feel very sorry that I can't accept this invitation, because I have accepted a post, as faculty member for different European Conventions, therefore I can't come back to America this summer. I have accepted an invitation to visit Denmark this month, judging for an important dance-contest and giving a lecture on American ballroom dances (shag) with film-show. There is a new ballroom-dance in Denmark, called *Rundt paa Gulvet.* Within two weeks I will send you the music and the English dance-description of this dance. Next month, May 15 to 20, I will visit the Blackpool Dance Festival in Blackpool, England. During this festival the most important dance-contest of Europe for amateurs and professionals will be held. There will also be a contest for the best original party sequence dance. These dances that are placed first and second in this competition, I will send you direct from Blackpool (music and dance-description). I have made up my mind to definitely visit the U.S.A. for two and a half months in the summer of 1940. You would oblige me very much, if you will write me if there is a possibility to be a faculty member at your Convention in 1940. I am intending to make a long visit to U.S.A. and to see the different parts of the U.S.A. With best wishes for your Convention 1939, I remain, Yours very truly,

THOMAS W. BUS.

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

A character that is mad from the beginning to the end of the piece, becomes a disgusting and ridiculous object; a lovesick lady may be considered in the same light, who continues throughout the play lamenting her fate. Let sentiment be varied, therefore, and passion crossed.

The principal person of a piece should be more frequently before the audience than the less important characters. The latter are, indeed, entirely subordinate to the former; they appear to be generally employed either in causing the passions or in crossing them, and in producing incident, and heightening the interest. Interest must pervade every part of the production, but the greater share of this must be attached to the principal subject rather than to the underplot.

Two leading characters may be opposed to each other, but in the end the hero must triumph, though even by death. Your hero must be kept sometimes out of sight, which causes that repose and variety that are essential to his very being. Never withdraw him, however, so long that he may be forgotten, for the interest with respect to his fate must not be suffered to languish.

The performance of secondary characters lends a variety to the scene, securing, at the same time, a sort of welcome for the return of the hero; whether fabulous or historical, therefore, they are indispensably necessary. The fate of the hero must be the universal object of hope or fear, and his presence must be always impatiently expected; whenever, also, he reappears, he should bring with him some subject for renewing the interest, and increasing the animation of the piece.

Homer, Virgil, Ariosto, and Tasso present a treasury of characters; in delineating which, these pictorial bards have excelled; they exhibit the finest and faithfulest description of mankind. Perhaps the great Torquato, in this respect, outrivals the rest. His characters are drawn with a philosophic hand; they are ever true and consistent. Godfredo, *Rinaldom Argante, Tancredi, Saladino, Armida, Clorinda, Erminia,* etc., are perfect and finished portraits, and cannot be too much studied. The secondary personages of this poet are also drawn in an admirable style, and they are worthy of imitation.

Soliloquy; the word designates that reflection and reasoning a man holds with himself. *Monologue* is a sort of *dialogue,* in which a character performs at once his own part and that of some confidential person. If soliloquy may be frequently found in nature, it is not wrong to introduce it into the drama. There are certain interesting situations in ordinary life where a person finds that it is in himself alone he can confide, and he accordingly enters into a monologue. It is, however, difficult to admit this sort of addresses to the ballet; if they are attempted, the subject of them must be easily imagined, and they must contain only such ideas as can be expressed by pantomimic gesture. The action employed must be of a simple nature, calculated to convey the thought with clearness, ease and precision.

Soliloquies which suppose but one person are, therefore, not so difficult of execution as monologues. They require an exalted and imposing style. They produce a good effect when properly introduced, and when they appear a natural consequence of that part of a piece that preceded them. The pantomimic action of which they are composed requires the greatest attention and study, otherwise they become totally unintelligible.

There should always appear a good reason for the introduction of soliloquies and monologues; and the composer should make an appropriate use of them. Some authors are too lavish in the employment of them in their productions; but this is extremely blamable.

NOTE. "If a soliloquy has neither object, interest, nor consequence, it must necessarily become puerile; for children, idiots, and drunkards are accustomed to soliloquize in this manner.

The monologue appears absurd if employed to give a historical recital which is neither expected to arise from the situation of the person who delivers it, nor from the general progress of the action; this is, in effect, not a monologue, but rather the author, who is thus prating, while the character through whom he speaks ought to be acting instead of trifling away his time, and exposing the poverty of the poet's genius."

(*Roubaud.*)

Soliloquy is a refuge and resource for writers, but it ought not to be abused. They must arise naturally out of the subject, and be essential to its explanation. A person finding himself alone, gives himself up freely to his reflections; the feelings under the influence of which he labors break forth into exclamation from time to time, accompanied by a peculiar species of gesture; but all this is done in a sort of undertone, and generally lasts not long; he does not, however, ask himself questions, and reply like anyone deranged.

This appears to be the simple and original state of the soliloquy; and keeping this always in mind, we may heighten and adorn its expression by the power of gesture. Nature is generally content with very little gesticulation to explain her intentions; but those signs she does employ clearly express what passes within us by their energy and propriety.

The language of nature is simple, and if an actor will strive to imitate it, his pantomime will triumph by such an effort. Scenes of a monologous nature frequently produce a powerful effect, particularly in the hands of a performer of talent, who will sometimes adorn them with all the beauties of his art.

Many of the ancient pantomimes were nothing more than monologues, and were presented by a single performer, who undertook to describe every character mentioned in the programme.

We shall conclude this chapter by recommending young composers always to show a reason for the entry of a character, and a motive for his exit, since nothing can be imagined more improbable or preposterous than that a character should appear and withdraw because the author may have his own particular reasons for so doing.

CHAPTER XIV.

ON DRAMATIC MORAL

"Se nessun componimento dee essere rettamente accostumato, e sano; cio si conviene a quelli, che debbono essere recitati in pubblico."—(G. Gozzi.)

The drama may be said to have two principal objects in view—to please and to instruct; to compass such ends, therefore, works of a decorous character should be produced, tending rather to correct than to demoralize manners.

To authors and artists, therefore, should not be adjudged the palm of merit except, after having realized this important intention, as expressed by Horace, that is, by uniting the useful and amusing. Every artist of celebrity and almost all great poets have conformed themselves to this wise regulation. Voltaire, Metastasio, Racine, and Zeno ever aimed at some useful end in their productions.

NOTE. See D'Alembert; Batteux, *"Beaux Arts," Part* 3, *Chap.* 3; Marmontel; Gravina; Du Bos; Maffei; Montesquieu; etc. The last writer had a particular predilection for the comedy of *"Esope a la Cour,"* on account of the moral it conveyed. This production of Boursault's gives, indeed, the most useful instruction, and is capable, without any other assistance, satisfactorily to answer J. J. Rousseau's theatrical paradoxes. Beaumarchais, also, in his sprightly and satirical prefaces, inculcates the dramatic moral of his pieces.

"Qu'un sublime talent soit un talent utile."

(La Harpe.)

Let this maxim be continually present to the mind of the young composer; a piece is not perfect without a moral. The learned and judicious Pompignan required that every theatrical production should carry a moral with it, considering that as indispensably necessary to render the whole complete.

The greater part of the Grecian tragedies are immoral; little instruction, therefore, can be reaped from them. On the other hand, the comedies of Greece are rather biting satires than works of art produced with the intention of correcting the manners. It is with no pleasant feeling we observe the same spirit of immorality prevailing through many scenes of Molière and Goldoni that defile the dramas of Plautus and Aristophanes. The ancient comedy of England is nothing but an abuse of morality and good manners. Shakespeare is anything but moral in his comedies; and his tragedy is far different from that required by Aristotle.

Metastasio, Voltaire, and Euripides may be termed theatrical philosophers; the pictures they draw at once delight and impart instruction. The first two, more particularly, are the most moral of all dramatic writers. While presenting to us a history of past ages, mixed up with the passions of men, they provide us with most excellent instruction, and inspire the most exalted philosophy. And here the Italian poet surpasses every rival, and Voltaire remains unequalled.

(*Continued next month*)

★ ★ ★ Honor Roll ★ ★ ★

Reading left to right, starting at top, this month's Honor Students are: MARY WINIFRED BURNS, *pupil of Norma Allewelt of Syracuse, N. Y.;* ELEANOR WELLSPEAK (*assistant*), MARY YARMOSHEV *and* LAURA EASLAND, *pupils of Roma Serra, Pittsfield, Mass.;* MILDRED WIACEK *and* DORIS MITCHELL, *pupils of Natalie Titus, Hempstead, N. Y.;* JOYCE EARLINE WHITE *and* EUGENE MILLER, *a miniature ballroom team known as "Miller and White," pupils of Gertrude Blanck, Schenectady, N. Y.;* TERESA KEHL, *pupil of Dorothy E. Kaiser, Glendale, L. I.;* CECELE BLOT, *pupil of Lottie Atherton, Malverne, N. Y.;* SHIRLEY JEAN WILLIAMS, *pupil of Joe Price, Schenectady, N. Y.;* PATRICIA ELLIOTT, *pupil of Adolph Blome's New Brunswick, N. J., school;* LOIS LEAMAN, *pupil of the Antoinette Studio, Wilmington, Del.;* VIRGINIA *and* HARRY ASH, *pupils of the Leona Turner School, South Orange, N. J.;* JANE CROLL, *pupil of Rene P. Hill, Wayne, Pa.*

WELCOME TO NEW YORK!

Where to stay while you are studying in New York this summer won't be a problem if you let THE AMERICAN DANCER help you. We are compiling a list of hotels, rooms, apartments, etc., and although we naturally can't guarantee vacancies when reservations aren't made in advance, we'll be glad to make suggestions and help you find a suitable place at a reasonable price. Write for advance information, stating your needs clearly.

BALLET OF THE FIREFLIES *in the Court of the Luna Moth, a number presented by pupils of the Leona Mellen School, Galveston, Texas, during the Mardi Gras*

Student and Studio

• NEW YORK, N. Y.—Lazar Galpern has completed arrangements for his second tour to the West Coast. He will leave the early part of June for San Diego, Calif. and will work northward to Los Angeles, San Francisco and other cities on the Coast. The program, which consists of a lecture on the Contemporary Dance, illustrated by one hundred and ten slides and supplemented by a short dance recital, will be repeated in 14 different cities.

•

On May 1, Kathryn Kuhn, Inc., dressmakers, moved to new and larger quarters at 48-50 West 57th St.

•

The June session at the Hanya Holm Studio will commence June 12 and run 18 days. The mid-summer session will run 20 days commencing July 10, the Fall session, 12 days commencing August 28. Classes for the regular session will open September 25.

•

Many new students have enrolled for the spring session at the Boris Novikoff Russian American Ballet School in the Metropolitan Opera House Studio. Mr. Novikoff reports that members of the Monte Carlo and the Trudi Schoop ballets took lessons at his studio while they were appearing in New York. •

Alan DeSylva announces that Mr. Marcus Ruiz, prominent teacher of Spanish, Cuban and Mexican dances, who has produced in London, Paris, Buenos Aires and many foreign capitals, is now connected with his studio. Mr. DeSylva himself has been quite busy making up new dances and writing notes as he has contracted to teach at several teachers' conventions this coming season. He is thinking of starting professional troupes. DeSylva studios are also located in Hempstead and Rockville Centre, L. I.

•

Donald Sawyer announces that Eddie Sinclair will teach tap for him this summer during his annual normal session for teachers.

•

Mr. and Mrs. Ben Somers (of Capezio) announce the arrival of Carolyn Maxine, an eight pound daughter, on April 3.

•

How ballroom dancing can be of benefit to the clubwoman who wishes to walk well and appear at her best, was the theme of the address which Albert Butler made to 1,500 members at the annual festival of the N. Y. Federation of Women's Clubs at the Hotel Astor, recently. The subject proved so interesting that Mr. Butler was invited to speak again on May 3 at the New York World's Fair. His subject will be The Modern Approach to the Mechanics of Walking and Dancing. Mr. Butler believes that both teachers and public are only beginning to realize what a pleasant and beneficial substitute ballroom dancing can be for the more rigorous and uninteresting systematized exercises.

Above: ANNETTE VAN DYKE (*second from right*) *with* CARMINA CANSINO *and* THERESA DIX, *members of her Children's Repertory Ballet as they greeted* TAMARA TOUMANOVA, *star of* STARS IN YOUR EYES

Below: MAPYIL MUPONSKA, *talented young dancer of the Novikoff Ballet*

Vecheslav Swoboda has noted an increasing demand for teachers who are well grounded in the fundamentals of traditional ballet. Consequently it is his desire to make his New York school an institution which will meet that need for proper teacher-training and carry on the ideals which were instilled in him during his years of study for graduation from the Imperial School and his subsequent engagement there as soloist. Mr. Swoboda and Mme. Yurieva are repeating the annual performance of their Great Neck, Long Island, school as a charity performance which will be given this year during June in the 16,000 bud rose garden of Mrs. Boswell Eldridge's 200 year old estate.

•

The School of American Ballet announces its second annual six-weeks summer course in Bermuda from July 11 through August 18. The course will be given under the direction of Mr. Vladimir Dimitriew, Director of the School of American Ballet and the instructors will be: Ludmilla Shollar, Kyra Blanc, Anatole Vilzak and Lew Christensen, members of the regular faculty in New York. Students will be grouped, according to their proficiency, in two classes, intermediate and advanced.

•

Yeichi Nimura is working with artist-dancers for presentations during the World's Fair while his partner, Lisan Kay, will inaugurate summer classes for students and teachers. Miss Kay has toured both Europe and the United States with Nimura and has had great success wherever she has appeared. •

Virginia and Douglass Whitehead, directors of the Whitehead Studios, are offering a program in drama and dancing for teachers who want material to develop the child's latent creative abilities along natural lines.

•

Donald Sawyer announces that he will enlarge his teaching staff for the summer months. John L. Hargrove, Jr., of Washington, D. C., has been added to the ballroom department and Myrtle Pettingale of Cleveland will conduct beginners' and advanced ballet classes, as well as teach on the ballroom staff. Eddie Sinclair will teach tap. Mr. Sawyer's out-of-town activities continue to absorb much of his time. On April 15 he gave a program of dances with Myrtle Pettingale at the Three Arts Club in Cleveland, re-introducing the Castle-

Pupils of RAYCELIA FRY, *of Colon, Puerto Rico, as they appeared in recital*

TEACHERS ARE INVITED
to make THE AMERICAN DANCER their headquarters while in New York this summer. Have your mail sent to you c/o THE AMERICAN DANCER and feel free to have friends meet you in our office or just drop in to get cool and rest a bit. And, by all means, let us help you with any information such as where to stay, where to eat, where to study, and where to go.

Walk to Cleveland, and on May 12 he will assist Florence Young of Detroit at her annual recital at the Book-Cadillac Hotel. Bill Meeker of the Sawyer staff will assist Thelma Rawling Jacobs of New Haven at her annual recital and spring dance.

•

Bhupesh Guha is announcing a spring dance festival to be given at Caravan Hall in New York on Sunday evening, May 14.

•

Anita Zahn is giving a summer course in dance, music, art, drama and handcrafts at East Hampton, Long Island, and as a special feature this year is offering a course for teachers during July and August.

• BROOKLYN, N. Y.—The Weber Studios presented their recital *Salute to the World's Fair* to a full house Wednesday evening, May 3, at the Brooklyn Academy of Music with much success.

• WOODSIDE, L. I.—Students of Julia V. Cross presented a recital May 6 at Studio 61, Carnegie Hall. Miss Cross who has studied both here and abroad has appeared in performances of the Monte Carlo Ballet Russe and was soloist at the St. Louis Opera House; Beaux Art Ball, Westchester County Center; Spring Ball, Ritz Carlton Hotel and at the Barbizon Plaza.

• ROCHESTER, N. Y.—The Denio School of Dance recently presented the last in the season's series of *Petits Concerts* at the Sagamore Hotel. The program included ballet, toe, tap, modern and Spanish dancing. The Denio School is now rehearsing for its annual recital concert to be given June 17 in the Masonic Auditorium. A group of the advanced students will study under the Misses Denio's supervision this summer in New York with Salvatore and Mordkin.

• SCHENECTADY, N. Y.—Shirley Jean Williams, twelve year old pupil of the Joe Price Studios, has already had a long career. At the age of six she was taken to Hollywood and while there took active part in seven pictures. In 1936 she entertained at a dinner given for Ripley at the Waldorf-Astoria in New York and on May 7 of this year she appeared in the Kiddie revue at Carnegie Music Hall. She specializes in tap and hopes eventually to head an all-girl band.

• WOODSTOCK, N. Y.—Alexis Kosloff had sixteen teachers visit his school in this art colony last summer and expects even more this year. He has nine studios which are turned into dormitories for the students

(*Continued on page* 34)

—*Bruno of Hollywood*

Above: SUSIE VIRGINIA ODEM, *of Corpus Christi, Texas, who has been in New York studying with Mme. Serova*

Below: Students from the School of American Ballet hard at work in Bermuda during last summer's special course on the island

DORINDA ELMHURST, *a promising young pupil of the Mary O'Moore School, Forest Hills, Long Island*

The American Dancer Institute

READING FOR THE YOUNG DANCER

by MILDRED KAUFMAN

The desirability of passing on to young students the comprehensible morsels of the teachers' reading is unquestioned. Many teachers, however, are unaware of the fact that included in the current increase in dance literature are many books which are suitable for juvenile dancers—books that children under sixteen can understand and enjoy.

The following list includes some of the titles which are desirable either for recommendation to enthusiastic pupils or as a nucleus for a juvenile library in the dancing school.

Included in the list are several stories with ballet background, a few of the biographies and dance histories within the comprehension of young folks, and to encourage practice at home, some of the simple books on technique and two collections of dance photographs. While the latter collections were not intended primarily for children, young people will enjoy these photographs of dancers whose technique is well worth emulating.

●

Choate, Florence and Curtis, Elizabeth. The Dance of the Hours. N. Y. Harcourt, 1934.

Story of a young girl's training for the Metropolitan Opera Ballet of New York.

●

Haskell, Helen Eggleston. Katrinka: Story of a Russian Child. N. Y. Dutton, 1915.

A peasant girl gets an opportunity to train for the Imperial Russian Ballet.

●

Haskell, Helen Eggleston. Katrinka Grows Up. N. Y. Dutton, 1932.

A sequel to *Katrinka.* Katrinka becomes a great dancer.

●

Streatfeild, Noel. Ballet Shoes. N. Y. Random House, 1937.

Three little English girls start their stage career at the Children's Academy of Dancing and Stage Training.

●

Howard, Ruth Eleanor. The Story of the American Ballet. N. Y. Ihra, 1936.

Amusing anecdotes, attractive illustrations and biographies of featured dancers make this history and description of life at the famous school especially interesting reading for older pupils.

●

Karsavina, Tamara. Theatre Street. N. Y. Dutton, 1931.

More mature pupils will enjoy this autobiography of one of Russia's greatest dancers. ●

Beaumont, Cyril William. A Primer of Classical Ballet (Cecchetti Method). For Children. London, Beaumont, 1933.

"All the theoretical knowledge and practical requirements of the Grade I syllabus of the Classical Ballet Examinations held by the Imperial Society of Teachers of Dancing." ●

Beaumont, Cyril William. A Second Primer of Classical Ballet (Cecchetti Method). For Children. London, Beaumont, 1935.

"All the theoretical knowledge and practical requirements of the Grade II and III syllabus of the Classical Ballet Examinations held by the Imperial Society of Teachers of Dancing."

●

Sharp, Hazel. Fundamentals of Classic Ballet. N. Y. Rand, McNally, 1932.

Includes musical accompaniment and numerous figure illustrations showing in detail the correct execution of bar exercises. Intended to make home practice interesting.

●

Wyman, Lilla Viles. Let's Dance. A Primer of Dancing Technique. Boston. The Author, 1933.

Simplicity of language makes this volume especially useful for very young children.

●

Haskell, Arnold L. Balletomane's Scrap-Book. N. Y. Macmillan, 1937.

Photographic history of 193 illustrations showing the origin, evolution and work of the DeBasil Ballet Russe.

●

Haskell, Arnold L. Our Dancing Photographic Studies. London, British Continental Press, 1932.

Fifty excellent illustrations of famous English dancers.

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2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
5. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
6. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
7. HIGH HATS IN HARLEM. (Novelty strut tap.)
8. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride.)
9. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)

BEGINNERS TAP ROUTINES
10. FOUNDATION TAP ROUTINE.
11. TINY TOTS TAP.
12. BEGINNERS TAP.
13. FUNDAMENTAL TAP.
14. SIMPLE SOFT SHOE (A).
15. SIMPLE SOFT SHOE (B).

INTERMEDIATE TAP ROUTINES
16. TAPTIME.
17. SWINGTIME.
19. INTERMEDIATE RHYTHM (B).
20. HOT-CHA TAP.
21. INTERMEDIATE RHYTHM BUCK.
22. RHYTHM TAP ROUTINE.
23. DRUM ROLL RHYTHM. (Military Rhythm.)
24. MILITARY TAP ROUTINE.
25. SUZI-Q. (Tap Version.)

ADVANCED TAP ROUTINES
26. TAP TEASERS. (Rhythm and riff.)
27. RHYTHM-TIME. (Rhythm.)
28. ASSORTED ROLLS. (Various rolls.)
29. THE ROGASTAIRE. (Boy and Girl.)
30. RHYTHMETTE. (Rhythm and riff.)
31. ADVANCED RHYTHM BUCK.
32. BUCK-O-MANIA. (Rhythm buck.)
33. RHYTHMOLOGY. (Rhythm off beat.)
34. CHINATOWN TAPICS. (Chinese laundry. Two Novelties.)
35. BALLIN' THE DRUM (Military novelty. Bouncing ball on drum.)
36. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
37. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
38. PULLIN' THE SKIFF. (Solo or group hot-cha. Song 50c extra.)
39. TANGLEFOOT. (Solo or group hot-cha. Song 50c extra.)
40. RIFF-TIME. (Advanced riff rhythm.)
41. FLASH RHYTHM. (Snappy hard intermediate.)
42. BUCKETTE. (Intermediate Rhythm Buck.)
43. RHYTHM BUCK ROUTINE. (Intermediate.)
44. ADVANCED SOFT SHOE. (Effective toe and heel work.)
45. INTERMEDIATE SOFT SHOE. (Flashy solo or group.)
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Box 10, American Dancer, 250 W. 57th St. N. Y. C.

Off the Record

by WALTER WARE

LES SYLPHIDE M306

Les Sylphide is, perhaps, the most popular of all ballets. Certainly it best represents a certain mental phase which every dancer and dancer-lover experiences; a certain idea which all young dancers strive toward. In this recording which Victor has issued with the London Philharmonic Orchestra under the direction of Malcolm Sargent, participants in all phases of the dance will probably find a most valuable addition to their record library.

Here is a fresh and vibrant translation of the entire ballet *Les Sylphide,* which is comprised of various familiar Chopin Waltzes, Nocturns and Mazurkas. Each record is played just as the listener might hear it at a performance of the Monte Carlo Ballet. Chopin's poetic conception, the subtle and original harmonies are all there. Clear, light, sonorous, this album should serve the dance field in several varying capacities. For the dance-lover, for any music-lover, it should prove a masterpiece of high fidelity; a treasured transcription of a magnificent sea of delicate sound.

For the teacher, I can think of no recording which would be more valuable in the classroom. Every record (of which there are three, each bearing two twelve inch sides) is orchestrated and played in a manner which would make for choreographic use.

●

AURORA'S WEDDING M326

Aurora's Wedding (which is in reality the third act of Petipa's famous Sleeping Beauty) was the first manifestation of the familiar "variation ballets" that we know today. Tschaikowsky wrote the music with both his eyes on the dance and in all the repertoire of the ballet there is no more perfect music for this medium. In the Victor Album recording by the London Philharmonic Orchestra under the direction of Efrem Kurtz. a perfect set of records (3 double 12 inch records) for the creation of small dances in the studio has been released. While Sylphide creates a mood throughout, here we have a varying amount of color, motion and charm. The pomp of the familiar Polonaise, the famous Adagio and the five variations which precede it; the most famous of all dance solos—The Bluebird variation, the rough and tumble Three Ivans (highly acrobatic, difficult and humorous); a delightful waltz, a *pas de quatre* and the well known concluding Mazurka. Any one of these records may be used separately for individual numbers. The Bluebird Variation is played in its entirety. Purely as music, it has a definite place in the most discriminating collector's library. The musical interpretation is decidedly first rate.

●

THE CHESTNUT TREE

The Chestnut Tree has been quite a fad lately and Victor has made two recordings of it; one by Hal Kemp and his orchestra (Victor record 26204-A) and the other by Glenn Miller and his orchestra (Bluebird record B-10201-B). Either of these recordings could quite easily be used for an interpretation of this well-known ballroom dance. Either might easily be synchronized with the film which the AMERICAN DANCER made of this dance with Marlynn and Michael of Radio City.

For a first rate fast tap fox-trot that is hot, I recommend the Bluebird recording of Tailspin Blues (No. B-10209-B). On the other side is "Never Had a Reason to Believe in You," also a good tap fox-trot.

D. T. B. A. BULLETIN

By Marguerite Reynolds

Featured at the April meeting of the Association, held at the Hotel Park Central in New York, was a presentation of the ballroom dances of the Castle era. The program was arranged by Donald Sawyer, New York, and Myrtle Pettingale, Cleveland, O., and included the *Castle Walk, Maxixe, Waltz* and *Tango.* A change of costume for each dance, effected by Miss Pettingale, enhanced the showing of the dances made popular twenty-five years ago by Vernon and Irene Castle.

Rounding out the day's activities, which attracted a record number of members, were ballet numbers by Margit and Ivan Tarasoff, and a musical comedy routine for boy and girl by Maidie du Fresne, Utica, N. Y., with Jimmy Donnelly assisting.

The last meeting of the season will be held Sunday, May 28, at which time the DTBA's delegates to the D. M. of A. Convention will be chosen. Vacancies created by the resignations of Donald Grant, President, and Marion Howell, Director, will also be filled at this meeting.

On the program for the day will be the Tarasoffs, who return by request; Dan Quilty, Bridgeport, Conn., who will do an Irish song and dance, and one other to be announced. The program will start at 1:30 p. m. instead of the usual time of 2 o'clock.

LET THEM DANCE

(*Continued from page* 21)

niles, should be encouraged to dance in any form.

To parents who are interested in having their children study the dance, the importance of selecting the correct teacher cannot be over-stressed. Try to determine the ability of the teacher to develop the child properly. Look for evidences of good taste. Inquire of the parents of other pupils their impressions and weigh these carefully. Attend, if possible, a recital and judge accordingly. Beware of schools who employ solicitors or make extravagant claims or guarantees. Shun the teacher who boasts of his or her "stage connections" or sells dance instruction with the promise of placing the child on the theatrical stage. These teachers are more interested in teaching the pupil a few sensational tricks, often harmful, than giving the child an education in an art which will develop the child along proper physical and psychological lines.

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STUDENT AND STUDIO

(*Continued from page* 31)

and also a private beach which he built for their convenience.

• SYRACUSE, N. Y.—Pupils of the Norma Allewelt School of the Dance and its related Arts will present their recital at Keith's Theatre May 9. They are presenting the *Pied Piper of Hamlin* in dance and pantomime with a cast of about a hundred and twelve divertissements, including tap, ballet, musical comedy and modern work. The school sponsored a contest and offered cash prizes to the local high school and grade pupils for the best posters for the Pied Piper. Three local artists were judges. Summer courses at the Norma Allewelt School will commence May 15 and run through July 22.

• ELIZABETH, N. J.—Elsa Heilich is mourning the loss of her mother who passed away May 1.

• MAPLEWOOD, N. J.—Mrs. Edna Passapae closed her school year the middle of April with a most successful recital at the Maplewood Woman's Club.

• ATLANTIC CITY, N. J.—*An Evening of the Dance,* the spring recital by Elizabeth Durell and her ballet pupils was presented April 17 at the Ascension Auditorium. Outstanding on the varied program were *The Canary and the Nightingale* danced by the Senior Group of the Anita C. Metzger School of Dramatic Art and Expression, where Miss Durell directs the ballet class; *The Mysterious Attic* in which Two Mischievous Girls discover the Magic Doll and *La Demoiselle s'amuse*—1870 danced on pointe in the costume of the period by Elizabeth Durell. The music was orchestral recordings over an amplifying system. Appropriate musical selections were used to introduce each group of dances, preparing the audience for the next number and cutting the space between dances to a minimum.

• SOUTH ORANGE, N. J.—The students of the Leona Turner School of Dancing will present a new and original musical revue in three acts entitled *Take a Letter* at the Columbia High School, Maplewood, May 19. Act 1 is the office of Tappers Guide, Inc., and Act 2 is the top of a desk on which all of the objects come to life. The main spectacle of the show will be *Spilled Ink,* a ballet of fifty girls featuring two adagio teams, an acrobat and Miss Turner herself as soloist.

• PITTSFIELD, Mass.—Miss Roma Serra of this city presented a Revue of Beauty, Grace and Rhythm for the Dante Alighieri Auxiliary Tea at the club hall late in April. Before the revue she gave a demonstration of the preparatory work in dance fundamentals done at the studio before the audience sees the finished dance. This demonstration was similar to the one given at the 20th Anniversary Dinner of the University Extension Faculty in Springfield on April 18, at which time Miss Serra represented the Pittsfield Women's Club. Every variety of popular dance was shown during the revue and the following students took part: Eleanor Wellspeak (assistant to Miss Serra), Virginia Sacco, Frank Barecca, Laura Easland, Gracemarie Schaeffer, Mary Yaramashev, Mildred Gill, Marcia Lee Gill, Joan Burns, Pattie Ann Bray, Barbara Nichols, and Judith Geigerich.

• BOSTON, Mass.—Adolf Robicheau's ballet *Evangeline* was presented to Boston audience April 15, with much success. Mr. Robicheau will present his entire school in the closing *Festival* in Jordan Hall May 27 after which he will go to Ogunquit, Maine, to conduct his summer school.

• BRADFORD, Pa.—Miss Miriam Kreinson presented her annual production *Little Show of* 1939 at Shea's Theatre in Bradford May 4 and 5.

• WASHINGTON, D. C.—Miss Marion Durbrow Venable trained a group of her dancers to assist in the production of Maeterlinck's *The Bluebird* which was presented April 27 and 28 at the Roosevelt High School by one of the local drama schools. The proceeds of the performance were used to provide vacations at a summer camp for handicapped pupils at the Langdon School for crippled children.

Miss Venable trained the girls at Arlington Hall School, Va., for their May Day festival, at which time they presented *Sylvia.*

• DETROIT, Mich.—Lillian Joyce Wasson introduced the *Chestnut Tree* at the Book Cadillac Hotel March 23 where it is now being featured every Thursday night in the Casino. Manno and Strafford, dance team, and some of the Mayfair set of young folks which Mrs. Wasson had trained at her studio beforehand, helped to put it over.

• COVINGTON, Ky.—The Heile-Tranter Girls have returned recently from a tour of Northern Ohio where they played theatre and club dates. The line consists of six talented proteges of the Heile Tranter School of Dancing and Dramatic Art.

Mr. and Mrs. Tranter have announced that the annual spring revue will be presented at the Taft Theatre early in June.

• CHICAGO, Ill.—Muriel Kretlow announces the removal of her dance studio to The Penthouse, Garrick Theatre Bldg., 64 W. Randolph St.

•

The last meeting of the present term of the Chicago Association of Dancing Masters was held at the Congress Hotel, Chicago, on May 7. On the faculty for this meeting were Gretchen Berndt Schmall, Hal Christian, Elsie Stigler and Adolph Franksen. The Chicago Association will hold its annual two weeks normal school and convention in August with a faculty that is outstanding. •

The Board of Directors of the C.N.A.D.M. have been working out plans to establish a graduate course for their Normal School graduates. The new course will consist of 200 hours of additional instruction in Dance Education, to include music and musical appreciation, costuming, systems of writing dance descriptions, History of the Dance, Business Problems, Parliamentary Practice, advertising, etc. Graduates of the regular Normal School must obtain 300 credit hours and pass satisfactory examinations in at least three types of the dance. The post-graduates will have to pass a written and performing test and prepare a written thesis in order to obtain a master diploma. Efforts are being made to have the degree recognized by educational institutions, including leading universities and colleges. The curriculum is being prepared by Principal Leo Kehl, who has developed the master degree idea. Twenty graduates of the Normal School have already signified their intentions of completing the necessary hours for the master degree.

•

The Gladys Hight European Tour of 1939 has many interesting features to offer this season. The group will be present at several Ballet Rehearsals of the Rambert Ballet before it goes on tour and will witness special performances which will be given by the Royal Academy in London, and Native Folk Dances in Stockholm, Oslo and Copenhagen.

Her professional line of 16 girls is now at the RKO House in Milwaukee.

(*Continued on page* 36)

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STUDENT AND STUDIO

(*Continued from page* 34)

CALIFORNIA
by DORATHI BOCK PIERRE

Virginia Stewart's sixth annual International Dance Study Tour, which this year will go to Mexico City, will leave on June 30 and spend the entire month of July in Mexico City, returning on August 6.

There will be three hours of intensive study every day. Modern dance with Kurt Metze, recently come to this country from Europe, and Mexican dance with native teachers. There will be tours to interesting dance centers and special work at the National Theatre and School. The plans of the tour have been arranged to give the maximum freedom within an organized tour group. The all-inclusive rate is surprisingly moderate and offers dancers an opportunity to dance and at the same time visit Mexico. •

Grace Moore, teacher of dancing in Hollywood for ten years, has joined the newly-formed Starhaven Studios.

•

On March 16, Serge Oukrainsky gave a benefit concert for the Glendale Society for Crippled Children at the Herbert Hoover High School in Glendale.

•

On March 26, Edith Jane presented her group of twenty dancers in concert at her Falcon Studios.

•

Lodena Edgecumbe presented over two hundred of her pupils in two concerts February 15 and 17 at the Vallejo Junior High School in Vallejo, Calif. Leonard Armbrust writes that they hope soon to be in their own new Modern Arts Building, a two-story structure that will have studios for all.

• PALO ALTO, Calif.—Students of the Beaudoin's Dance Studios are fortunate in being able to appear at the Golden Gate Exposition in San Francisco on June 20, 21 and 22. There will be both an afternoon and evening performance on all three days and they are working hard to give an artistic well balanced show of singing and all kinds of dancing.

•

Mills College announces its fourteenth residential summer session for men and women. The program will commence June 13 and run through August 11.

•

The Tomaroff School of the Dance will offer normal courses for teachers during June, July and August in ballet, tap character. They feature new tap routines by Jack Gibbons.

•

The California Cultural Centre announces a spring student recital to be held at the Ambassador Hotel Theatre, May 27. The title of the show, which will have a musical comedy continuity, will be *Guest Night at a Hollywood Cafe.*

•

Nico Charisse is presenting a concert of light concert dances at the Wilshire Ebell Theatre May 22, with himself and Sid Finklea as soloists and Anita Camargo as guest artist.

•

Maurice Kosloff has renewed his contract for a long term with the Florentine Gardens in Hollywood, where his revue has met with tremendous success. John Jennings and Patricia Murray, dance team who have been appearing in his revue for two weeks, have made an outstanding success and will remain longer.

•

Ernest E. Ryan, president of the Association of Dancing Teachers of Southern California Club No. 1 of the DMA has been invited to be a judge at the finals of a nation-wide ballroom dancing contest to be held in Philadelphia July 1.

•

Corrine and Ray Leslie and their dancers were featured in an extravaganza, *Springtime* at the Judith Whitney Studios, on April 2. •

More than sixty of Ernest Belcher's younger dancers took part in several ballets which were an integral part of the all-children operetta *Mother Nature's Children* at the Ebell Theatre. Winifred Salmon, formerly of Seattle, is now first assistant to Mr. Belcher in his school.

•

The Edith Jane Studios presented the second concert of a series on May 7.

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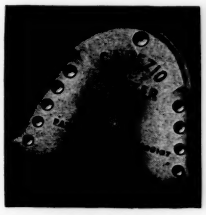

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FOLK DANCE

(*Continued from page* 20)

to show off her skirts, or a beautifully embroidered pillow.

Over here in America our dances recall the days when everyone came in for the barn raising and there had to be food and dance afterwards to keep spirits up. So, to the tunes of *Oh Suzannah, Skip to Ma Lou, Brown Eyed Mary, Shoo Fly* and the *Ocean Wave,* we skittered around the grain strewn floor. The floor that was the backbone of the country.

The English wave their handkerchiefs as in the days when Will Shakespeare and handsome young Walter Raleigh rode in Queen Elizabeth's barge to see the Morris Dancers.

The Czechoslovakians are sedate and wildly merry by turns in the *Tancnik.* The Swiss sing and yodel from Lucerne to Waegiston.

The dancing teacher who discovers these countries finds his head buzzing with a knowledge of customs and music. This begins to seep in from talk among the nations who are kind enough to speak English. The teacher begins to feel the spirit of the thing, and with his mind and heart loaded with a treasure of folk lore he wants others to see with his eyes.

And it isn't hard to overcome a "sissy" attitude, or awkward feeling when you've felt the folk music inside yourself. And children catch on quickly and love it. They come to you later and tell you that they have been to a Symphonic concert and they heard a folk tune there. The secret of the basis of music for the old masters is out.

Last summer with a group of ninety children, all unknown to each other, we danced *Shoo Fly, Rise Up Sugar Rise, Skip to Ma Lou* and many others. Everyone danced, no one wanted to be left out and in the general movement everyone forgot to be self-conscious. The music made them clap their hands and the steps made them friends.

And can you teach "old man Rhythm" with a folk dance! That movement of counting that puckers up many a child's lips and face, goes easily, as the feeling of beat and measure leaves them free to smile and to stamp out and enjoy themselves.

Yes, the greatest enjoyment of folk dancing comes from doing it. And unless you've done it you can't understand its color and swing. Also, unless you've done it, you can't put it over to a class, young or old and have them feel enjoyment or rhythm or anything else. It is just a series of steps to be done and finished with. You looked in a book and fished out a written series of steps, you hooked on some music with it and you started to teach it. But you didn't feel like a Scot, or an Irishman, when you danced it. You probably felt a bit silly yourself and wondered if you looked okay.

It seems to me, and I've folk-danced for five years, that for a better, basic understanding of the dance, for a broader education in music, art, knowledge of other countries and pure enjoyment, that folk dancing can't be beat. And the right kind of knowledge of another nation is important to the whole world itself.

Perhaps you'd like a very different evening from the quiet, mull-over-next-day's-classes one. Perhaps you'd like to keep fit with a bit of dancing. Come down, I'll tell you where, and meet a nice Swedish girl and *Hambo* a while. Or join in on a *Kolo.* Enjoy yourself with the other nations as they enjoy you, and soon you, too, will be whirling with the rest and anxious to teach and pass on those exhuberant, stimulating, bubbles of rhythm that are wrapped up in the folk dance.

FOOT-NOTES

(*Continued from page* 25)

Hostetler of the faculty of Columbia University talked about social and tap dancing. Lincoln Kirstein, Director of the American Ballet Caravan, elaborated on the progress of Ballet in America and Bessie Schoenberg, instructor in Bennington, Briarcliff and other schools described the development of the Modern Dance in America.

•

BILL MEEKER and LYNN ATWOOD of the Donald Sawyer staff danced at the Spring Festival of the Comoedia Matinee Club at the Hotel Astor May 2. Their program consisted of a Viennese Waltz, Rumba, Conga and the Castle Walk.

•

GEORGE HALE is the producer of the new and elaborate revue scheduled to open at the International Casino May 13 with 100 girls.

•

FORREST THORNBURG, director of the Nashville Civic Ballet has been working on new productions. His group is composed of people who have had to work for a living and have never lost interest in the dance. The group with one exception has never missed a rehearsal and the costumes have been kept to a minimum of $1.25 each. The Nashville Civic Ballet recently gave two performances in which they presented *The Widow's Daughter* showing the outstanding work of Dee Colley and Ruth Moyer and *Copellia* which featured Bennet Marshall in the role of Franz and Dee Colley as Swanhilda. The costumes and scenery were done by members of the group. Mr. Thornburg danced a Polka which was enthusiastically received.

•

HERMES PAN completes seven years with RKO Studios with Ginger Rogers' latest film, *Little Mother.* Owing to the lack of musicals, the contracts of nearly all of the dance directors are being allowed to drop, and it seems that slim days have fallen upon dancers and dance directors in films. Busby Berkeley and Bobby Connley are both directing straight pictures without dancing.

•

Bruce R. Bruce reports: The Four Sensational Brucettes were recently feted on the celebration of their 25th consecutive week in Detroit and the Bruce R. Bruce Big Six Dancers are now working in Schenectady, New York. Keith Hallenbeck has been added to the faculty of the Tap Department.

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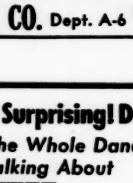

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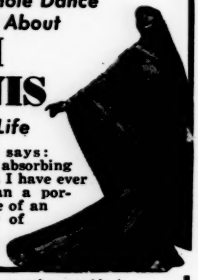

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DANCE EVENTS REVIEWED

(*Continued from page* 23)

Miss Tamiris danced the role of the Beloved One and as usual her sweeping, forceful style was the stronghold of the work. Almost flamboyantly exuberant, her dancing is never static or monotonous and her dramatic miming was convincing. Her Spanish dance in modern idiom, *Lady with a Fan,* theatrically brilliant, could fit with equal facility into concert or revue.

The peasant soldier, an exceedingly difficult role, was danced by Bill Matons, who overacted as one not experienced in dramatic projection is apt to.

The group, which contained several first rate dancers, were well rehearsed, as indeed they should be. The costumes were very colorful but not well executed.

•

MEXICANA, *Forty-sixth Street Theatre, April* 21.

Sponsored by the Republic of Mexico and timed for the World's Fair, this revue *Mexicana,* about ninety per cent dancing of all kinds, is well worth a visit. In fact, the two dances *Bulerias* and especially *Goyescas* by Jose Fernandez are alone worth seeing. He has great dignity and the restrained grace of his beautiful classic style is really impressive.

A most original and amusing number burlesquing our baseball game by a limber person named Rolando, and several typical Mexican dances by the trio Mixteco (whose picture appeared as an art page in the February AMERICAN DANCER) were also high spots.

The several old legends and beliefs enacted in a kind of pantomimic form were extremely interesting material tho the arrangements were quite naive and hardly developed often ending abruptly as if at a loss for what to do next. They made very apparent the fact that mime done by other than trained dancers is awkward at best. *The Wake* (Un Velorio) was the best of these, being quite hilarious and imaginatively presented. •

LILLIAN SHAPERO AND GROUP, *Labor Stage Theatre,* April 23.

Altho Lillian Shapero is known as one of the promising of the younger moderns her work was new to me, and since it was possible to see only part of her program, this review must be in a general sort of way. She is quite commanding in personality with a lovely sculptural quality and languid grace to her dancing. There is nothing particularly new or individual in her type of school, and, rather limited in range of movement, her arrangements do not always fulfill the meanings suggested in the titles. However, judging by the several dances I was permitted to see, her sense of design is unusually good.

•

KAREN CONRAD, ALEXIS DOLINOFF AND DORITA IMPERIO, *Barbizon-Plaza Theatre, April* 23.

The success of this trio in their debut of a few weeks ago was so great they were forced to repeat the program. Of the few new additions the only novelty in style by Karen Conrad and Alexis Dolinoff was their *Dancing School Recital,* which took its humors from the amateur recital performance. These were a bit too broad at times but revealed a fundamental ability for comedy with which they can do much more. Their other new dances were again composed to display technical brilliance. Again *Thais and Athanael* must be singled out for criticism. Mr. Dolinoff's costume would be more becoming and suitable if it reached the floor, just as monk's robes do, and did not stop somewhere in mid-air. It somehow weakened his dramatic portrayal. Miss Conrad was well costumed and made a very lovely appearance, however.

In his solo *Valse* (Tschaikowsky) Mr. Dolinoff made an odd departure (intentional, I assume), starting his dance phrases in the middle of the musical phrases. The effect was a little irritating.

Dorita Imperio made an even better impression than before. I believe she has subdued her style a little, but whatever the means the end was well justified. A very seductive and beautiful woman, Miss Imperio has poised charm and much finish to her dancing. Her *Cadiz* was perfect of its kind. •

LOS ANGELES

by DOROTHI BOCK PIERRE

MARTHA GRAHAM, *Philharmonic Auditorium, March* 10.

Merle Armitage presented Martha Graham and her group in a concert which proved to be one of the most memorable and exciting dance performances ever seen here.

In Martha Graham we have the perfect example of the evolution of an art or artist. They inevitably begin by denying all that has gone before and starting upon their own road of creative discovery. Eventually they find denial is not enough: there must also be affirmations; and for these they inevitably return to the knowledge come to them from the past.

This, too, has been Martha Graham's experience. Trained in a thoroughly theatre-wise school of showmanship, she started by denying that training. She ignored all that makes good theatre. Through years of work and rediscovery she presents this year *American Document,* and in so doing she has completed her cycle of preparation.

American Document is fine dance, stirring, significant theme, but it is, above all, tremendous theatre. This is not the culmination, the height of Martha Graham's career: it is only the beginning of her most creative period. All that has gone before is preparation. She has completed one phase—that of rediscovery—and from this point she will go on to a greater fulfillment of the truths of art she has proved for herself and those which were truths before her time.

Her group was excellent, as too was Erick Hawkins, but all were subordinate to the import of the vehicle. It was brilliant theatre too, to use the Minstrel Show, the only completely American theatrical form, as pattern for *American Document.*

Houseley Stevens, Jr., as Interlocutor, speaking words of American historical significance, ". . . but our hearts remember," added point and culmination to the climax of the dance movement.

Martha Graham's Native Figure in Indian Episode, Miss Graham and Erick Hawkins in Puritan Episode; Jane Dudley, Sophie Maslow, Marie Marchowsky and Erick Hawkins in Medley of Cross Fire, 1939, with the unforgettable ". . . I am one man, I am one million men," were highlights in a truly remarkable theatrical performance.

The first part of the program was devoted to three solos, *Sarabande,* an excellent satire on the court dance; *Deep Song,* indicative of war-suffering people, and *Frontier.*

So changed is her outlook that everything she does takes on new significance, new meaning in dance. *Frontier* is essentially the same in movement, but this time Miss Graham smiled at her audience—a charming, heart-warming smile, such as every frontier woman must have given friends and new pioneers. The effect was electric—suddenly the audience, too, saw the far horizons, smiled through tears of disappointment.